

QUEEN

A kind of Magic



FREE
POSTER
INCLUDED

One Vision

Words and Music by
FREDDIE MERCURY, BRIAN MAY
ROGER TAYLOR and JOHN DEACON

Medium tempo

Music for piano/vocal/guitar. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Dynamics: *mp*. Chords: D, G/D. (VOICES/EFFECTS Ad Lib.)

1. Dynamics: *p*. Chord: D7. 2. Chord: G/D.

Bb/D. C/D. Bb/D. Dynamics: *mf*.

D, A/C, D, G/B, C, G/B, C, A/D.

D A/C# D G/B C G/B C A D

1. One man, _____ one goal, _____ one mission.
(%) (INSTRUMENTAL ad lib.) One Vi-sion.

mf

D A/C# D G/B C G/B

1. One heart; _____ one soul. _____ Just
2. No wrong; _____ no right. _____ I'm gon-na tell you there's no
(%) 3. (Sung ad lib) So give me your hands. Give me hearts. I'm ready. There's only

C A D D A/C# D G/B

one so - lu - tion. One flash of light.
black and no white. No blood; no stain.
one direction. One world; one na - tion.

C

G/B

C

A

A

Yeah. _____ One
All we need is one
Yeah. _____

God; One
world; One
One

Vi- sion.
Vi- sion.
Vi sion.

One
One
No

flesh;— one
flesh;— one
hate;— no

bone
bone
fight

To Coda ♫

— one true — re - li - gion — One voice; one hope; one real — de - ci - sion.
— one true — re - li - gion — One race; one hope; one real — de - ci - sion.
— just e - xi - ta - tion all through the night,

C

1.

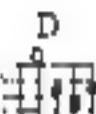
Woo - oo, wo - oo. Woo-oo,woo-oo. Woo-oo, woo-oo Gim-me One Vi - sion.



2.



Woooo, woooo. Woooo, woooo Oh yeah. Oh yeah.



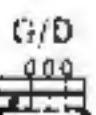
I had a dream

when

I was young;

a dream.

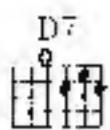
mp



... of sweet il - lu

- sion,

the glimpse of hope — and u - ni - ty, and



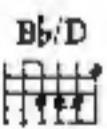
vi - sions of what sweet u - ni - on. But a cold wind blows, — and a



dark rain falls; — and in my heart it shows. —

Look what they've done to my —

cresc.



D.S. al Coda

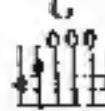
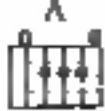
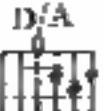
dream. —

CODA

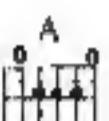


— it's a cele - bra - tion

f



Woo-oo, woo-oo. Woo-oo, woo-oo. Woo-oo, woo-oo, woo-oo. Yeah.



3^x N.C.

(Vocal ad lib. - - - - -)

3^x

(- play freely ad lib.)

Bb/D



One flesh;— one bone;— one true re - li - gion.— One voice;— one hop

— One real de - ci - sion. Gim-me one light... Yeah. Gim-me one hope... Yeah.

Just gim-me. One man. One man. One bar. One night. One day. Hey, hey. Just gim-me

Gim - me. Gim - me. Gim - me. One Vi - sion.

(Voices ad lib. fading.)

FIN

A Kind of Magic

Words and Music by
ROGER TAYLOR

Steady beat

N.C.

It's A Kind Of Ma - gic.

(Rhythm continues sim.)

A Kind Of Ma - gic.

I. One

(mf on %)

A

B

(1.) dream,
(2.) flame

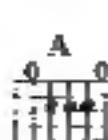
one soul, burns

one in - prize; side.

(Rhythm continues sim.)

L.H. on % only

Dmaj7

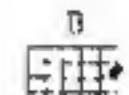


Omit on 8

got - den glance _____ of what should be... (It's A Kind Of Ma - gic.)
here _____ in se - eret har - mo - nies. One

mf Play L.H.

Bsus4



shaft _____ of light that shows the way. No

Dmaj7



mor - tal man can win this day.

(It's A Kind Of Ma - gic.)
(each x:)

The bell that rings in -

B

Dinag 7

- side your mind. it's chal - len gng

Music for piano and voice in B major. The vocal line starts with 'side your mind.' followed by a melodic line with eighth-note patterns. The piano accompaniment consists of eighth-note chords.

To Code A

the doors of time. (It's A Kind Of Ma - gi) The

Music for piano and voice in B major. The vocal line continues with 'the doors of time.' followed by '(It's A Kind Of Magic) The'. The piano accompaniment consists of eighth-note chords.

F#m

wait - ing seems e - ter-ni - ty The

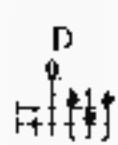
Music for piano and voice in F# minor. The vocal line starts with 'wait - ing seems e - ter-ni - ty The'. The piano accompaniment consists of eighth-note chords.

F#m

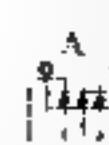
E

day will dawn of sa - ni-ty is

Music for piano and voice in F# minor. The vocal line starts with 'day will dawn of sa - ni-ty is'. The piano accompaniment consists of eighth-note chords.



this A Kind Of Ma - gic?



(It's A Kind Of Ma - gic.) There can be on - ly



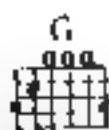
one This rage that



lasts a thou sand years. — — — will soon be



3



3

D.S. al Coda

gone —

2 This

doors of time —

D
H.M.

(gliss.)

1.

2.

It's A Kind Of Ma - gic.

It's A Kind Of Ma - gic

B

4.

F
H.M.

G
H.M.

This rage

that lasts

a

thou - sand years will soon be will soon be, will soon be gone — his

f

Is A Kind Of Ma - gic — There

can be on - ly one — This

rage that lasts a thou - sand years will soon be

3

3

D I

D

gone.

Gone.

mp

(sim.)

A

D

(gliss.)

Ma-gic.

(gliss.)

A

It's A Kind Of Ma - sic.

Ma - sic. Ma - sic.

Ma - sic Ma - sic

x (sim.)

mf

D

A

Repeat for Fade
(Vocal/Instr. ad lib.)

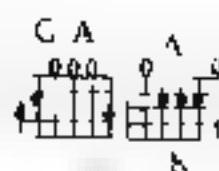
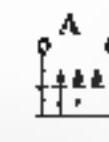
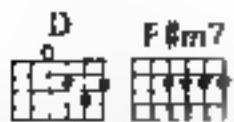
(Spoken ad lib.) "It's A Kind Of Magic ----- Magic" ----- (ad lib.)

mf

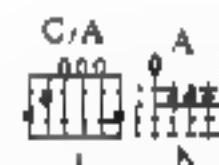
One Year of Love

Words and Music by
JOHN DEACON

Slow tempo



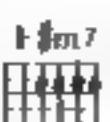
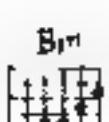
Just One Year Of Love . . . is bet-ter than a life time a - lone —



One sen-ti-men-tal mo-ment in your arms is like a shoot-ing star right through my heart — It's



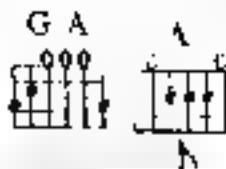
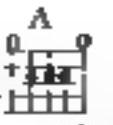
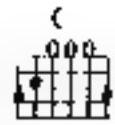
To Coda ♪



a-ways a rain-y day with-out you —

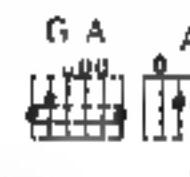
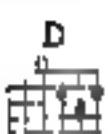
I'm a pri son er of love in-side you F#m



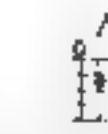
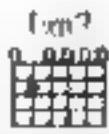
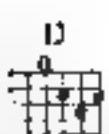


far - a - part all a - round you

Yeah.



1. My heart cries out to your heart: "I'm lone- ly, but you can save me." My
2. *Instrumental ad lib*



hand reaches out for your hand I'm cold, but you light the fire in me
Vocal, And

Bm

F#m

Bm⁷

Bm

F#m

F#m⁷

My lips search for your lips. I'm hun-gry for your touch. There's so much left un spo-ken, { and
no one e ver told me that love would hurt so much (Oh yes And pain is so close to p.ea.sure
it hurts.)

G
oooA
ooo

1

Gmaj7
oooC A
ooo ooo

all I can do is sur-ren-der.

to the mo-mont Just sur-ren-der.

2.

D.C. al Coda ♩ CODA

Gmaj7
oooC/A
oooA
oooG
oooA
ooo

to your love (Just sur-ren-der to your love.)

falling a part all a-round you and

Gma
000

A

G/A
000

A
000

G
000

G/A
000

A
000

all I can do is sur - ren - der —

Maestoso

f

D
000

F#m
000

Bm
000

G
000

E.m
000

A
000

G A
000

A
000

D
000

F#m
000

Bm
000

G E7
000 000

A
000

Gmaj7
000

A
000

A
000

Gmaj7
000

A
000

FIN

din.

pp

Pain is so Close to Pleasure

Words and Music by
FREDDIE MERCURY and JOHN DEACON

With a swing

Musical score for the first section of the song. It features three staves: a treble clef staff with a Dm chord, a bass clef staff with a G chord (marked *mf*), and a staff for a guitar or bass with a C/D chord. The lyrics "With a swing" are written above the treble clef staff.

CHORUS

1. Ooh; ooh; Pain Is So Close To Plea-
2. Ooh; ooh; Pain Is So Close To Plea-

Musical score for the chorus section of the song. It features three staves: a treble clef staff, a bass clef staff, and a staff for a guitar or bass. The lyrics "CHORUS" are written above the treble clef staff, followed by the chorus line "1. Ooh; ooh; Pain Is So Close To Plea-". The bass clef staff has a G chord. The guitar/bass staff has a C/D chord.

Musical score for the second section of the song. It features three staves: a treble clef staff, a bass clef staff, and a staff for a guitar or bass. The lyrics "sure; sure; Oh, ev - 'ry - bo - dy yeah knows..." are written above the treble clef staff. The bass clef staff has a G chord. The guitar/bass staff has an Am chord. The lyrics "San - shine and rain - y wait - it One day we love each o - ther, then we're" are written above the bass clef staff.

Am

G

hand in hand to - geth - er all your life.
fight - ing one an - oth - er all the time

VERSI

G B

1. When I was young and just get - ting star - ted,
(S) 2 Where are the an - swers that we're all search-ing for? There's no-thing in this world to be
and peo - ple talk'd to me they

G B

soun - ded bro - ken heart ed Then I grew up and got my i - ma - gi - na - tion,
sure of a - ny-more Some days you're feeling good some days you're feel - ing bad; but

A

and all I wan - ted was to start a new re - la - tion. So in love. But
if you're feel-ing hap - py some - one else is al - ways sad — Let the sweet ness of love wipe the

B₁

love had a bad re - ac - tion tears from your face For bet - I was look-ing for ter, for worse some good old sat - is-fac - tion —
So let's make the best of the

t.
900
thru

But pain is all I got, when all I need - ed was some love and af - fec - tion
rest of the years

CHORUS

Fm7
0 0 0 0
0 0 0 0

1. Ooh, ooh, Pain Is So Close To Plea - sure. Yeah
 2 (Instrumental ad lib)
 (8) 3 Ooh, ooh, Pain Is So Close To Plea - sure I

"0"

D
2A
2

— yeah —

Sun - shine and rain - y wea-ther go hand in hand to - ge - ther all your

told you so

Sun - shine and rain - y wea-ther go hand in hand to - ge - ther all your

000
000

ffff

To Coda

ff
ff

ff

Pain and plea - sure

lfe

ff
ffDm
2C D
2 0

8

8

8

When you're ready to move on, you can cut the joint.

but in-side of your mind ____ you have to put up a

_ fight.

D. al Coda ♀

 CODA

Part 1b So Close To Plea - sure. Yes No

57

shine and rain-y wea-ther go hand in hand to-ge-ther all your life

A

D

B

P

A/B

P

Bm

A/B

Plea-sure,

Repeat for FADE
(Instr. ad lib.)

Plea-sure,

Friends will be Friends

Words and Music by
FREDDIE MERCURY and JOHN DEACON

Steady tempo

VERSE

1 A - no - ther red let - ter day.
2 Now it's a beau - ti - ful day
3 Instrumental ad lib.

So the - pound has dropped - and the chil - dren are cre - ative -
The post-man de - livers a let - ter from my un - known -

He o - ther and take a way
On ly a phone call a way

Am7 D C/D G/D D

tak - ing all the cast - and carry ing we - with him to be -
He tried to track him down, but some bo - dy stole his number

G B Em G7

Got a pain in the chest. Doc - tor's on strike What you need is a rest - (1) It's not
As a mat - ter of fact - you're get - ting used to life with - out him in your way. (2 3) It's so

Am

Am⁷

D

ea ea - sy, love, — but you've got
ea ea - sy, now, — 'cause you got

friends friends you can trust...
friends friends you can trust...

CHORUS

A/C

G/D

Em⁷

Friends Will Be Friends — When you're in need of love they give you care and at-ten-tion —

D

B/D

E

F#

Friends Will Be Friends — When you're through with life and all hope is lost — hold

G/D

A/C

out your hand — 'cause (1 2) Friends Will Be Friends

(3)

ing it to the end —

1.8

(For CHORUS Repeat)

right to the end.

G
000

B

F
022C
000

Musical score for measures 1.8 through the first part of the chorus repeat. The score consists of four staves: Treble, Bass, Alto, and Bass (continuing from the previous page). The vocal line includes lyrics "right to the end." The piano accompaniment features chords G, B, F, and C. Measure 1.8 ends with a repeat sign and a first ending bracket. Measures 1.9 and 2.0 continue the melody and harmony.

Continuation of the musical score for the chorus repeat. The vocal line continues with "right to the end." The piano accompaniment maintains the established chords. The score concludes with a repeat sign and a first ending bracket, indicating the start of the chorus repeat.

Continuation of the musical score for the chorus repeat. The vocal line continues with "right to the end." The piano accompaniment maintains the established chords. The score concludes with a repeat sign and a first ending bracket, indicating the start of the chorus repeat.

Continuation of the musical score for the chorus repeat. The vocal line continues with "right to the end." The piano accompaniment maintains the established chords. The score concludes with a repeat sign and a first ending bracket, indicating the start of the chorus repeat.

D.8 - repeating (7 bar) CHORUS
for Fade (vocal/instr. ab lib.)

right to the end.

Final section of the musical score for the chorus repeat. The vocal line continues with "right to the end." The piano accompaniment maintains the established chords. The score concludes with a repeat sign and a first ending bracket, indicating the start of the chorus repeat.

Who Wants to Live Forever

Words and Music by
E.P. AND M&Y





A page of musical notation for orchestra, featuring six staves of music with various instruments and dynamics.

The notation includes:

- Violin I (top staff): Four measures of eighth-note patterns, dynamic f .
- Violin II: Measures 5-6, dynamic ff . Includes a dynamic instruction "H. 6.000".
- Cello: Measures 7-8, dynamic ff .
- Bassoon: Measures 9-10, dynamic ff .
- Flute: Measures 11-12, dynamic ff .
- Clarinet: Measures 13-14, dynamic ff .
- French Horn: Measures 15-16, dynamic ff .
- Trombone: Measures 17-18, dynamic ff .
- Drum: Measures 19-20, dynamic ff .
- String Bass: Measures 21-22, dynamic ff .
- Double Bass: Measures 23-24, dynamic ff .

A bracket covers measures 11-12, and another bracket covers measures 17-18.

A page of musical notation for orchestra, featuring six staves of music. The staves are arranged vertically, each with a different instrument's clef and key signature. The notation includes various note heads, stems, and rests, indicating pitch, rhythm, and duration. Dynamics such as *p*, *f*, and *mf* are used throughout the piece. The page is numbered 44 at the bottom right.

Gimme the Prize

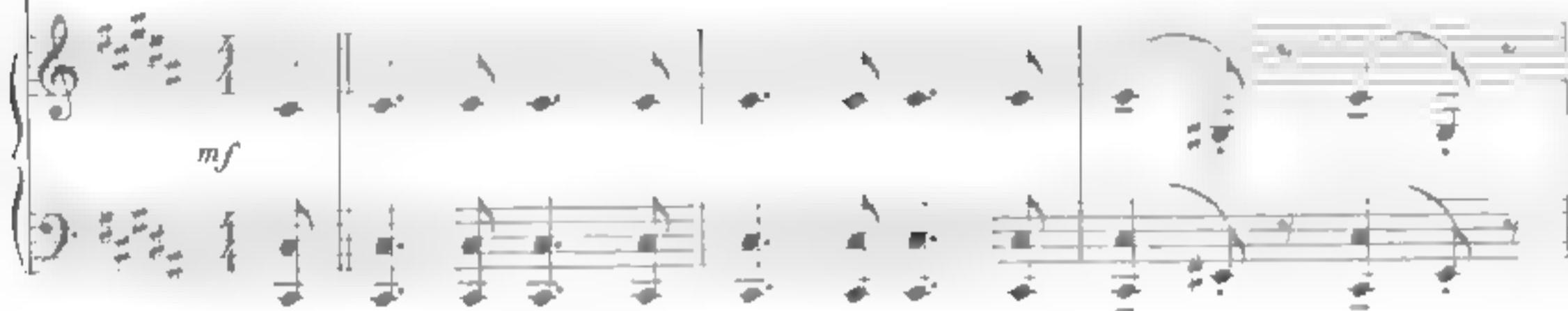
Words and Music by
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Steady beat

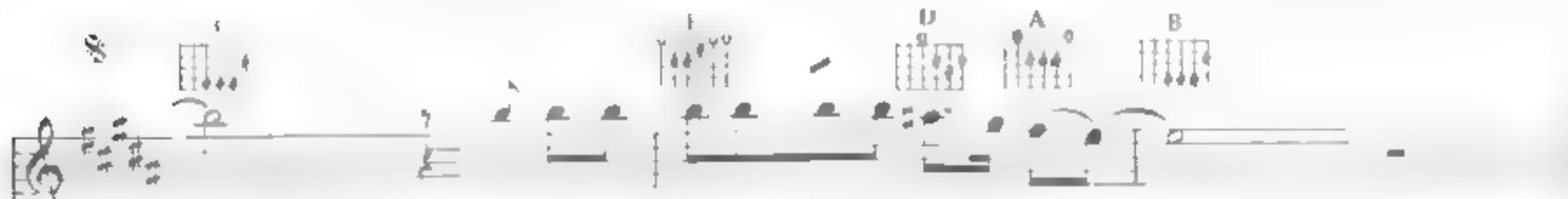
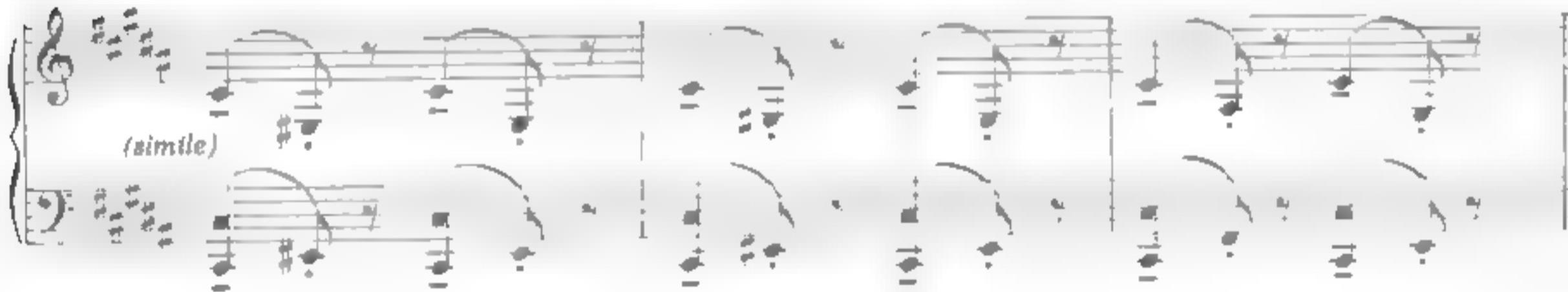


(Spoken)

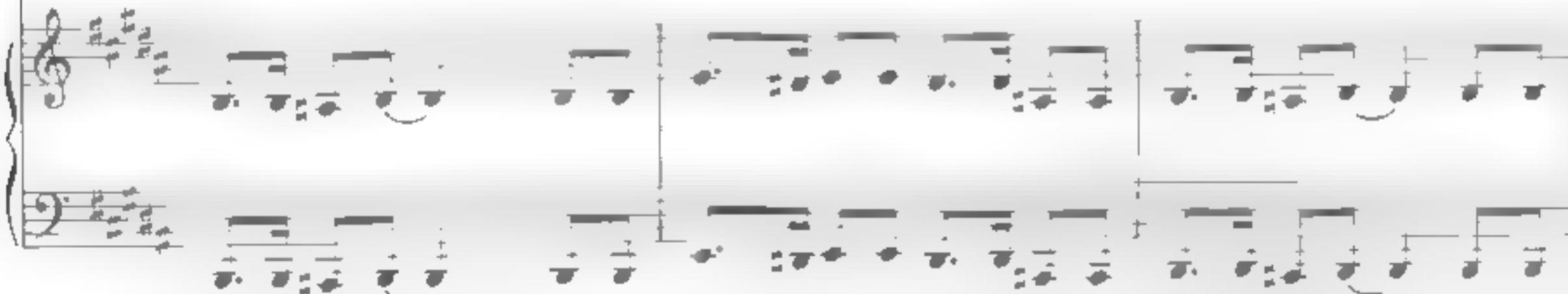
It also left a man's decapitated body



Living on the floor next to his own severed head - a head which at this time has no name Here I am
(I know his name)



I'm the master of your des-ti-ny
There's no es-cape from my au-thor-i-ty (Spoken) Didn't I tell you {



I am the one, the on-ly one, I am the God of kingdom come, Gimme The Prize

To Coda ♫

Just Gimme The Prize _____

Give me your kings,
praises,

let me squeeze them in my hands
your so called lead-ers of your land _____

Your pun-y
I'd eat them whole before I'm done, The batt's

to fight and the game is won. I am the one, the on - ly one, I am the God-

of kingdom come — Gim-me The Prize

Just Gim-me The Prize

5 times

E

D

C

F#

G

(Spoken) Voice ad lib

(Spoken) I have nothing

to say

It's better to

b m - eit - han - to - the - aw

Move ov - er I said move ov - er.

D.S. al Coda

Hey! Hey! Hey! Clear the way—

CODA N.C.

I am the one, the on - ly one. I am the God

of Kingdom one — Give me the Prize — (Spoken) There can be only one

Don't Lose Your Head

Words and Music by
ROGER TAYLOR

Medium tempo

Don't Lose Your Head

Don't Lose Your Head

1. Don't Lose Your
2. Don't lose your
(8) 3. Don't Lose Your

(Opt.)

Head
Heart
Head

(Don't Lose Your Head)
(Don't lose your heart)
(Don't Lose Your Head)

No. 1
No. 2
No. 3

Don't Lose Your
don't lose your
Don't Lose Your

Head
heart
Head

(Spoken) (Don't Lose Your Heart)
(Spoken) (Don't Lose Your Head)

Am

(Sung) (Hear
(Sung) (Hearwhat I say)
what I say)Hear what I
Hear what I
Hear what Isay
say
say(Don't lose your way)
(Don't lose your way)Don't lose your
Don't lose your
Don't lose yourway
way
way

Yeah!

Re - mem - ber
Re - mem - ber.
Re - mem - ber,

Lf. Lf. Ds. Ds. F. F. Lf. Lf.

To Coda

Love's strong - er
Love's strong - er
Love's strong - er

Remember
Remember
Remember

love love

love walks
walks through
con-quers

tall walls
walls all

1

E m

Guitar solo ad lib

Opt.

2

Don't

Am

drink and drive my car.

Don't get breath-a-lised

Don't Lose Your Head

If you

This system contains four measures of musical notation. The first measure starts with a treble clef, a common time signature, and an Am chord. The lyrics "drink and drive my car." are written below the notes. The second measure continues with the Am chord and the lyrics "Don't get breath-a-lised". The third measure shows a transition to a F major chord, with the lyrics "Don't Lose Your Head" below it. The fourth measure ends with a G major chord, with the lyrics "If you" partially visible.

make it to the top.

and you wan-na stay a - live

Don't Lose Your Head

Ooh

This system contains four measures of musical notation. The first measure starts with a treble clef and an Am chord, with the lyrics "make it to the top." below the notes. The second measure continues with the Am chord and the lyrics "and you wan-na stay a - live". The third measure shows a transition to a F major chord, with the lyrics "Don't Lose Your Head" below it. The fourth measure ends with a G major chord, with the lyrics "Ooh" partially visible.

Am

This system contains four measures of musical notation. The first measure starts with a treble clef and an Am chord. The second measure continues with the Am chord. The third measure shows a transition to a F major chord. The fourth measure ends with a G major chord.

D8 at Coda

© CODA

(Drumist)

x x x x x x x x x x

The image shows two staves of sheet music. The top staff is in treble clef and has a key signature of one sharp. It contains a series of eighth-note patterns: a pair of eighth notes followed by a sixteenth-note休止符 (rest), then another pair of eighth notes followed by a sixteenth-note休止符. This pattern repeats three times. The lyrics "Don't Lose Your Head" are written below the staff. The bottom staff is also in treble clef and has a key signature of one sharp. It contains a series of eighth-note patterns: a pair of eighth notes followed by a sixteenth-note休止符, then another pair of eighth notes followed by a sixteenth-note休止符. This pattern repeats three times. The lyrics "Don't Lose Your Head" are written below the staff.

Tacet 1st time

Head _____

E m/D

C

E m

Repeat till FADE with Vocal ad lib.

(Spoken) (Don't Lose Your Head)

(Don't Lose Your Head)
Don't Lose Your

3

Princes of the Universe

Words and Music by
FREDDIE MERCURY

Slow tempo

D F
E
D

(Voices) Here we are, born to be kings. We're the Prin -

(Voices unaccompanied)

- ces Of The Un - i - verse.

Here we be - long...

(Drums)

(Solo voice,
fight - ing to sur - vive in a world with the dark - est hour ...

8

A musical score for piano/vocal. The score consists of six staves. The top two staves are for the right hand (treble clef) and the bottom two staves are for the left hand (bass clef). The middle two staves are for the bassoon. The vocal part is written in the top staff of the bassoon section. The score includes dynamic markings like ff , p , and f , and performance instructions like "N.C." and "(Drums)". The lyrics "And here we are, we're the Prin - cess Of The Un I - verse" are written below the vocal line. The key signature changes from F# major to C# major .

ff

p

f

N.C.

C#m

And here we are, we're the Prin - cess Of The Un I - verse

(Drums)

Here we be long —

Fight - ing for sur - vi - val we've

come to be — the rul - ers of your world —

I am im - mor - tal; — I

(Drums)

have in - side me blood of kings.—

I have no ri - va - ry — no

NC

man can be my e - qual Take me to the fu - ture of your world

Double
tempo

Born _____ to be kings,

Prin - cess Of The Un - i - verse. . .

Fight - ing and free; _____ got your world _____ in my hand

I'm here for your love and I'll make my stand _____

G F# Bm Em F#m G

We were born to be Prin - ces Of The

A Bm Fine

Tempo I

Un - i - verse. No man could un - der - stand —

ff ff

A C F C

my power is in my own hand. (Voices) (Ooh, ooh, ooh, ooh,

C Am G

(Solo voice)

Peo - ple talk a - bout you, peo - ple say you've had your day.) I'm a man that will go far,

This is a page from a musical score. The top staff shows a vocal line with chords G, F#, Bm, Em, F#m, and G. The lyrics are "We were born to be Prin - ces Of The". The second staff has chords A, Bm, and G. The third staff starts with "Un - i - verse." followed by a dashed line, then "No man could un - der - stand —". The fourth staff has dynamics "ff" and "ff". The fifth staff has chords A, C, F, and C. The sixth staff starts with "my power is in my own hand." followed by "(Voices)" in parentheses, then "(Ooh, ooh, ooh, ooh,". The seventh staff has chords C, Am, and G. The eighth staff starts with "(Solo voice)" in parentheses, then "Peo - ple talk a - bout you, peo - ple say you've had your day.) I'm a man that will go far,". The music includes various instruments like guitars, piano, and drums, with chords indicated above the staves.

fly the moon and reach ... for the stars.

With my sword and head held high,

got to pass the test first time.

Yeah

I know that peo-ple talk a-bout me, I hear it ev'-ry day, b-

I can prove you wrong, 'cause I'm right first

time.

N.C.

Yeah, ye

(Spoken) All right. let's go let's go. Ah, ha, Yeah!

(Very busy guitar solo ad lib)

D



Watch this man fly! Oh! Bring on the girls Ah ah!

D/E



B



D



(Voices)

Here we are, born to be kings. We're the Prin -

C



C



D/B



D.S.
at Fine

- ces Of The Un - i - verse. —

Here we be long. —

QUEEN

A Kind of Magic



→ A Kind of Magic ←
Don't Lose Your Head
Friends will be Friends
Gimme the Prize
→ One Vision ←
One Year of Love
Pain is so Close to Pleasure
Princes of the Universe
Who Wants to Live Forever

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